1985

Classicism versus romanticism in the modern

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CLASSICISM VERSUS ROMANTICISM

IN THE MODERN

A Thesis
Presented to
the Faculty of the Graduate School
Marshall University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

By
Matthew Clark Wolfe
August 1985
as meeting the research requirement for the master's degree.

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ACKNOWLEDGEMENTS

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CHAPTER I
INTRODUCTION

Classicism and romanticism have reached a point of intense opposition. The result is a displacement of quality in the arts, particularly in music. This opposition leads to what Robert M. Pirsig defines as "thin art," art which lacks expression or underlying form. ¹ Coupled with this problem is the surge of technological developments over the past few decades. This surge is actually widening the gap between classicism and romanticism. Thus the problem of thin art will continue to grow if a balance and reuniting of the forces of classicism, romanticism and quality is not achieved.

Classicism and romanticism are not just styles of art; neither are they just periods of history. Classicism and romanticism are hemispheres which embrace every sound, every word and every thought. They are in a sense, inseparable; yet they are constantly separated and isolated, and in many cases they are turned one against the other.

The words themselves can reflect many ideas and images. Some are valid while others are mere stereotypes.

Classicism reflects order and balance. Images of Greek art begin to surface. Thomas Jefferson's Monticello with its economy of space and balanced proportions also comes into view. On the other hand there is the cold and calculating image of classicism. In A. Conan Doyle's *A Study in Scarlet*, for example, Sherlock Holmes describes the human brain as an attic which may be as jumbled or as organized with knowledge as its owner wishes; his, of course, being "in the most perfect order." At one point in the story Holmes is described as "a little too scientific . . . , it approaches to cold-bloodedness." Indeed, the first time Dr. Watson meets Holmes is in a laboratory among beakers, bunsen burners and test tubes, the symbols of pure objective science, the height of classicism, a world of absolutes. To romantics it is a boring world of meticulous repetition and mathematical precision.

Romanticism, with its passion for life and living, is free from such restrictions. It does not deal with absolutes, but sees grey areas along with the black and white. It is open to many influences in its search for the fantastic, the extraordinary and the beautiful. However, romanticism is also frivolous and indecisive, sometimes even irrational and unthinking. Dr. Watson represents the extreme romantic, constantly tagging along yet never fully understanding the

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2 Ibid., p. 6.
situations of which he is a part. Holmes must then stop and explain everything in great detail.

The stereotyped worlds of Holmes and Watson make for enjoyable reading. Fortunately, their personalities are compatible, thus reducing any friction such opposites would normally create. The real world however is not nearly as harmonious. Many people see only the stereotypes without really understanding what one particular side is all about. Thus a person rejects the group which he finds unfit. The very act of rejecting one group means accepting the other entirely as a model and philosophy. In this way the battle lines are drawn and the resentment and criticism begin.

Each side, then, defines itself in such a way as to shun the other. For example, by the premises of classicism for unity and stability, "it follows that everything the romantic thinks and does is wrong: . . . he insists on the reality of double-mindedness and self-contradiction."¹ On the other hand, definitions by romantics would suppose that the classicist lacks all emotion and passion and completely overlooks beauty in preference to form. Neither statement of course is entirely true; yet the attitudes which back them up are prevalent in our modern society.

Thin art is often well disguised with such words as "culture" and "style." The whole idea is part of that "social status" aspect that sometimes gets mixed in with

the arts. Not that there is anything new in this, but when art is produced which actually generates these social aspects, the problem becomes a disaster. The result is that artists and musicians are becoming so involved with these aspects, the idea of expression tends to drop from the picture. The greatest problem arising from the opposition of classicism and romanticism then becomes the loss of expression. The best way to deal with this problem is to examine the forces of classicism and romanticism in terms of their various cycles and how composers have dealt with these forces in their works.

To better understand classicism and romanticism, it is best to view them as they see their surroundings. "A classical understanding sees the world primarily as underlying form itself. A romantic understanding sees it primarily in terms of immediate appearance."¹ This distinction is important because it identifies each without denying the importance of the other. It also implies the need for coexistence since both are dealing with the same world.

Historically there has been a constant movement between these poles of classicism and romanticism with artistic style shifting from first one pole to the other then back again. These cycles correspond to similar trends in the world surrounding the arts known as synchronism. Although several different ways of dividing musical history

¹Pirsig, Zen and the Art of Motorcycle Maintenance, p. 66.
into periods have been developed, by far the most popular has been by musical styles. A breakdown of this periodization for music history looks like this:

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Careful analysis of works from each of these periods should reflect how composers have dealt with the forces of classicism and romanticism and how synchronism was involved in the styles. It should also present some ideas for solving the problem of classicism vs. romanticism.
CHAPTER II

NUPER ROSARUM FLORES

The Renaissance was a new period of freedom. Its people were no longer afraid of falling off the edge, either on the seas or in their own private worlds. For the first time in many centuries, artists realized they could indeed create something original. They rejected their medieval predecessors and sought the form and the spirit of the Greeks and Romans. Such was the case for the design and construction of the dome for the Santa Maria del fiore in Florence (the Florence Cathedral) during the early 1400s. The history of this dome and the motet composed for its dedication exemplify the very idea of the Renaissance and the rebirth of the human spirit.

The aspect of the Renaissance "which most affected architecture was its deliberate revival of the classic past, that is of Roman architecture, and its contemptuous rejection of the Gothic."

1 To this end Filippo di Ser Lippi Brunelleschi (1377-1446) spent several years carefully studying the ruins of Rome. Thus when he designed San Lorenzo in 1425, he omitted the clichés of gothic architec-

ture. Instead, "he tried to use the Roman orders and arches and to a certain extent succeeded, but he did not attain the spatial quality of Roman design."¹ In all:

Brunelleschi's attempt to revive Roman forms may be compared with the first lessons of a student in a foreign language; the words were recognizable but the grammar and accent from the Roman point of view were distorted. In fact, Brunelleschi created a new style ["classical, from the Roman point of view, Graecus" i.e. classical and Greek are the same — Cassell's Latin Dictionary].²

The Florence Cathedral was begun in approximately 1296, but its original architect, Arnolfo di Cambio, died in the early stages of its construction and as he had not kept complete notes, the plans for the dome (if any) went with him. For over a hundred years the cathedral stood with an opening over the crossing. Construction continued on the cathedral and the baptistry; each successive architect avoiding the dome. Finally, in 1407, an assembly of architects met in Florence to consider ways of completing the dome. Brunelleschi submitted a proposal but it was lightly received and he returned to Rome. Other proposals however, fell short of his own and he was summoned back to Florence for more details.

The problem was one of size. The area which the dome would have to cover was 138½ feet across, the largest since the Hagia Sophia in Constantinople. Because of this size, the use of traditional wooden framework on which domes were

¹Ibid.
²Ibid.
built was impossible. "Indeed, no trees could be found big enough to bridge the gap and even if they had, the weight of the timber would have broken the centering long before any stone was put on it." 1 Brunelleschi "engaged to erect a dome which, by its own weight and by the strong connection of its parts, should hang suspended." 2 Although there were many skeptics, including the Mason's Guild, he successfully demonstrated the technique on two smaller buildings and received the commission of erecting the dome in 1417.

Guillaume Dufay (c. 1400-1474) was at this time (and since) considered one of the greatest composers and not surprisingly was a member of the Pope's Chapel (Eugenius IV) in Florence and Bologna from 1435-1437. 3 Thus he and Brunelleschi were in Florence at the same time, only one of the parallels between their lives. "It is no exaggeration to say that Guillaume Dufay formed the central musical language of the Renaissance." 4 There is indeed, synchronism between the music and the architecture of the Renaissance, as well as the other arts of the period. As before, both music and architecture rejected their medieval predecessors and turned to the classical works of the Greeks and Romans.

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3 Eugenius removed to Bologna in 1436 after quarreling with the church council the previous year.
In music this was accomplished by music theorists who "diligently studied . . . the ancient treatises as were available and sought to apply their teachings to the contemporary musical scene."¹

However, once the architects had finished picking through the ruins of Rome and Athens and the musical theorists had published their treatises, it remained to be seen what their respective artists could do with this research. "A new technique has no importance unless a great composer [or architect] demonstrates its artistic significance . . . ."² As Brunelleschi had done this with the dome, so too Dufay did with his motet Nuper rosarum flores (Recently roses came) which he composed for the dedication of the cathedral. "Both dome and motet occupy special places in the history of their respective disciplines, the former as the most important achievement of the 'father of Renaissance architecture,' and the latter as one of the most impressive occasional pieces ever written."³

"Brunelleschi was the earliest of the Renaissance masters to emphasize . . . [the] simple arithmetic ratios [of musical consonances] in the overall design of his buildings and to understand the laws of perspective that are


²Brown, Music in the Renaissance, p. 2.

based on them."¹ A fine example of this is found in his work at San Lorenzo. But the Florence Cathedral was begun in the Middle-Ages and uses a "gothic system in which the measurements and dimensions are derived from a set of simple geometrical proportions based on the square."² In other words, Brunelleschi would have to build his Renaissance dome on a medieval foundation. Interestingly enough, Dufay based his motet on another medieval structure, the isorhythm.

The cross of the cathedral is octagonal in shape. Thus, instead of covering the cross with a circular dome, Brunelleschi decided to use one with eight sides. "Octagonal domes, which are really cloistered arches, . . . are frequently made more or less pointed. This gives greater height and a more graceful outline with less horizontal thrust."³ Less horizontal thrust would help keep the immense weight of the dome from pushing out the walls of the cathedral.

The gothic system employed in the cross meant that a series of inter-related squares could be taken from the octagon itself. This series of squares "may be reduced to a set of ratios that contain the Proporzione musicali" (musical proportions) that Dufay uses in his motet.⁴ These

²Ibid.
proportions, reduced to their nearest whole numbers, are 6:4:3:2 (see figure 1).

Brunelleschi was most certainly aware of these proportions as they are reflected in his dome. In order for the dome to fit on its foundation, however, he applied a modular system to the octagon walls by turning the smallest of the squares parallel to the building, thus changing the ratios to 6:4:2:3. It was this set of proportions Dufay took as the basis for *Nuper rosarum flores*. The motet itself is divided into four parts. The mensuration of these parts has a proportional relationship of 6:4:2:3 (see figure 2, p. 12).

In addition to this, the dimensions of the dome are
Figure 2
Proportional relationship of dome to motet
based on the Florentine braccia (about two feet). The number of tactus in each part of the motet matches the number of braccia of the modular system: i.e. 168 braccia in the nave = 168 tactus in Part One; 112 b. in the transept = 112 t. in Part Two; 56 b. in the apse = 56 t. in Part Three; and, 84 b. in the dome = 84 t. in Part Four. ¹

The proportions of the cross and dome of the cathedral and the motet are identical. This is a touchstone of classicism for both dome and motet. This is also true for the craftsmanship of Dufay and his emulation of the dome on such a high level. But this does not rule out the existence of romantic elements. Indeed, both architect and composer exhibit such elements.

Brunelleschi's specifications for the dome were recorded with the Woolen Guild in 1420. Thus, even if Dufay had never met Brunelleschi it would not have been too difficult for him to obtain these specifications. But, since there is no evidence one way or the other and since they were both in Florence, one should not rule out such a meeting.

In these specifications, Brunelleschi revealed his dome to have an inner cupola which would be joined to the outer one using large stone ribs. This in itself was a "tour de force of engineering whose chief function was apparently an aesthetic one . . . . it is only here that Brunelleschi allows himself to lapse into anything

¹Ibid., p. 96.
approaching extravagant language."¹ Dufay matches this
double dome with a double tenor part of the cantus firmus
at a fifth apart; again, "the effect is primarily aesthetic
— the amplification of sonority."²

In addition to this, the eight outer ribs of the dome
are each seven braccia (14 feet) thick. Again Dufay matches
this in the motet, for each of the four parts is made up of
8 x 7 breves. This in itself leads to another, more impor-
tant and romantic aspect; the number seven.

The text consists of four stanzas with seven lines
per stanza and seven syllables per line. "Each of the four
isorhythmic periods contains seven duplex longae . . . of
free duets of the upper parts and seven joined by the
isorhythmic tenors."³ Even the duos are organized into
longae of 3 + 4. And the list goes on. The number seven was
an ecclesiastical symbol for the church. "Wisdom hath
builtd her house, She hath hewn out her seven pillars"
(Proverbs 9:1). This symbolism played an important part
in the consecration of cathedrals. Dufay had not lost sight
of the purpose of the motet; the dedication of the Santa
Maria del Fiore.

"Architectual magnificence and ingenuity found their
ture mirror in Dufay's carefully contrived musical struc-

¹Ibid., p. 98.
²Ibid.
³Grout, A History of Western Music, p. 163.
Dufay, having been an ordained priest since 1420, composed within this structure for the glory of God. The music which rests upon this structure is beautiful and flowing and yet does not appear to be constrained by its structure. Indeed the music achieves a perfect balance with the structure.

In the midst of all this there is one final touch of the romantic. In the text, Pope Eugenius IV, "is referred to as [a] successor of St. Peter, the word 'successor' is illustrated by imitation between the superius and contratenor . . . ." Word painting is a technique Dufay rarely uses. But in this instance it is important, for it helps set the succession of St. Peter apart from either the motet or the dome. A true stroke of romanticism.

On March 25, 1436, the cathedral was dedicated by Pope Eugenius IV. As part of the celebration Mass, the Inroit was *Terribilis est locus iste* (Awesome is this place). It was this melody which Dufay used as the cantus firmus for *Nuper rosarum flores*. There is no doubt that this motet is a classical piece of music written in a classical age, yet Dufay was not above adding romantic elements as well. Indeed some of the same elements can be found in the compositions of other classical composers.


CHAPTER III

OPUS 33 STRING QUARTETS

On December 3, 1781, Franz Joseph Haydn wrote a letter to Prince Ernst of Oettingen-Wallerstein in which he discussed a set of string quartets he had recently composed. In the letter he said these quartets, now known as the Opus 33 Quartets, were written in "an entirely new, very special manner."\(^1\) That simple statement has generated a great deal of discussion as to what Haydn meant. Some musicologists insist that it was extremely important, while others pass it off as mere rhetoric (a good romantic word).

Approximately nine years separate the Opus 33 Quartets from the previous set, Opus 20. This span of time "is generally interpreted as a sign of the composer's dissatisfaction with the style he pursued in this medium up to that time."\(^2\) It would appear that Haydn was setting out in a new direction with the Opus 33 Quartets.

It should be remembered that the term "classical" is associated with this period of music history (i.e. Classical I) more than any other. Quartet no. 29 in B minor, the first


\(^2\) Ibid.
of this opus, is a fine example of why this association is so frequently made. It is a light and spacious work. One of basic form and structure. Indeed, each of the Opus 33 Quartets speak the language of the Classical I period, of the Age of Enlightenment. Quite simply, they are beautiful.

The first movement of no. 29, Allegro moderato, is of course in B minor. It does however, start in the key of D major. This "false opening" may seem uncharacteristic and even romantic at first glance. Some musicologists even believe Haydn copied this idea from C. P. E. Bach's Sonata no. 3 in B minor. But these points are easily refuted because "the idea of a false beginning was not uncommon" in Haydn's day.¹

A more important aspect of this movement is its treatment of thematic material; for the first theme (mm. 1 and 2) and the second theme (mm. 18 and 19) are identical:

![Example 1](image)

The first question which comes to mind is, why? Haydn is most recognized for his contributions to the symphony and


string quartet largely through the "manifestations of the large-scale sonata principle."¹ One of his "most important contributions being the principle of thematic development."² The sonata principle often uses two and sometimes three distinct themes. Why would Haydn use only one theme, particularly in his first quartet in over nine years?

Some have suggested that he simply liked the theme and felt it was strong enough to be used in such a manner. More than likely he heard it in his mind as such and simply copied it on paper. Thus, sound came before structure, definition, scheme, or anything else.

In a sense all music is romantic, for sound is the most important concern. A composer may spend hours developing a structure for his composition but if it does not sound good, then no one will listen. What distinguishes romantic from classical music is how a composer chooses to deal with the problems of sound and structure, regardless of the period he lives in.

There is no doubt that Haydn could have composed an adequate second theme for this quartet. But the fact that he did not illustrates his sense of sound over convention. He knew that this use of the theme would not alter the basic structural plan of the movement and given his talent for thematic development, there was enough material for the

²Ibid.
development section.

Another interesting feature of this quartet is found in the second movement. First of all, there is some belief that Haydn would sometimes base an entire movement, including structure, on the intervals of the first notes. Such a compositional technique may have been employed here. In the first bar, the octave in B minor is outlined in the first violin and the bass:

![Example 2](image)

Example 2

Considering that an octave is made up of twelve semi-tones, it is interesting to note that Part One of the movement is made up of twelve bars. Further investigation reveals that Part Two is twenty-four bars (2 x 12) long and the trio is thirty-six bars (3 x 12) long. Such is the classical genius of Haydn. But there is another aspect of this movement to be considered as well.

In all of the Opus 33 Quartets the minuets are replaced by scherzandos (as in the second movement of no. 29). But, as might be expected, there is some controversy as to what Haydn meant by this marking, for they appear to be much closer to a minuet than, say, a scherzo by Beethoven. In fact, "should they be played too fast they would be complet-

1Haydn, *83 String Quartets*, p. 7.
ely ruined."¹

Again questions come to mind. Why scherzando? Perhaps the answer lies in the word itself. Scherzo is Italian for a joke or trick, even mischief. Ironically, Quartet no. 2 of Opus 33 is nicknamed the "Joke Quartet." It would seem Haydn had a true sense of humor.

Much has been said about his more obvious touches of humor; the Surprise Symphony, the Farewell Symphony, the Clock Symphony, and so forth. However, these are "all external humor, practical jokes which were superimposed on the music."² The true evidence of Haydn's musical comedy can be found in the Opus 33 Quartets.

Consider the first ten measures of the third movement of no. 5, a scherzo/allegro movement:

Example 3³

"It is almost possible to hear Haydn chuckle during the

²Ibid., p. 158.
³Ibid., p. 164.
silent bar. Here we have misplaced accents . . . plus a novel and exciting phrase structure."\(^1\) The humor is far more obvious, however, in the finales of quartet nos. 2, 3 and 4:

In the coda of no. 2, the rondo theme is played phrase by phrase with rests between; then, when it seems to be finally over, the first phrase is played again, and there it ends. In no. 3, Haydn makes use of imitative dialogue between pairs of instruments in the coda and fools about with a silly little tune . . . . In no. 4, wide leaps are undertaken by the first violin in the context of a rondo theme in which they would not normally occur; but the final touch of humor comes in the last ten bars which are played by all 'pizz. e piano.'\(^2\)

The true comic spirit of Haydn is however, revealed in the themes themselves. For example; the popular theme of the fourth movement of no. 3 exhibits this playful spirit:

Example 4\(^3\)

There can be no doubt that humor and comedy are romantic. Thus Haydn's humor is an application of romanticism in his music. Mozart also did this from time to time.

\(^1\)Ibid.
\(^2\)Ibid., p. 158.
\(^3\)Ibid., p. 159.
In fact, this may be one of the many reasons why Haydn and Mozart considered themselves to be romantic composers; a point often overlooked by modern classicists.
CHAPTER IV

CANTATA NO. 1, OP. 29

Anton Friedrich Wilhelm Webern was born in Vienna on either the second or third day of December, 1883. After some musical training as a child, Webern began attending Vienna University in 1902. While there he studied musicology, harmony and counterpoint. It was in Vienna that he met Arnold Schoenberg who taught at the private secondary Schwarewald school. Along with Alban Berg, Webern became one of Schoenberg's pupils in 1904.¹

Schoenberg was actively engaged in the composition of atonal music. His Three Piano Pieces Op. 11, of 1908 eliminated "all vestiges of a tonal center . . . , each of the twelve tones of the chromatic scale having equal rights and being equally admissible in vertical as well as in horizontal relationship."² Unfortunatly these first compositions "were radical negations rather than constructive contributions;" by 1915, Schoenberg realized that atonality needed "a positive principle and a technique of its own."³ His

³Ibid.
solution to this problem was the Twelve-Tone Technique.

By the time Webern left his studies in 1910, Schoenberg had become a close friend, and they stayed in touch through visits and letters. It is not surprising then that in 1924, Webern formally adopted Schoenberg's Twelve-Tone Technique after Schoenberg "officially announced its formulation to a close circle of associates" in February 1923 (the period from 1915 to 1923 was one of development). 1 Admittedly Webern had experimented with twelve tone music himself prior to this announcement (as had several other composers); but "when the rules of strict Twelve-Tone composition assumed definitive shape, he was the first of Schoenberg's disciples to test their applicability in his own compositions." 2 Much as Dufay had done for the Renaissance motet, Webern was now testing the artistic significance of these developments (see page 9).

This period of experimentation for Webern took place in the years 1924-26. Then in the late nineteen twenties and the thirties, Webern pursued this direction in music and gained an international reputation for it. He also made the acquaintance of Hildegard Jone, a poetess who began writing texts for his vocal works. In the fall of 1930, Jone and Webern began work on what would eventually become Webern's first cantata. 3

1 Moldenhauer, Anton von Webern, p. 309.
2 Ibid.
3 Ibid., p. 558.
On September 8, 1930, Webern wrote a letter to Jone concerning the need for a text of a cantata he had in mind. This included musical aspects as well as possibilities for the text and an outline of the work as a whole. "Although the final form of Webern's First Cantata was very close to that early conception, the actual genesis of the work was to be quite improvisatory . . . ." At first "he had neither selected the complete text nor was he fully certain of the ultimate character of the work."¹ Although sketches appear over a span of nine years, most of the work took place in 1938 and 1939; and as late as February 11, 1939, he was titling the work "Second Symphony, Op. 29" (in sketchbook V, p. 14).² During these years the various movements were completed in the following order: II "Kleiner Flügel," Dec. 14, 1938; I "Zündender Lichtblitz," April 25, 1939; and III "Verwandlung der Chariten," Nov. 26, 1939. The performance order however was not chosen until he began the task of orchestration.

The tone row Webern developed for the entire cantata is: G B G# A F F# D# E C C# A# D. The most interesting aspect of this row is that the last six tones are a retrograde inversion of the first six. Webern was very proud of this construction, stating in a letter to some of his close friends "that everything that occurs can be traced back to

¹Ibid., p. 559.
²Ibid., p. 561.
a sequence of six notes. Ever the same . . . ". Thus he was able to unify the text as it appeared in the various movements.

The three basic variations of the original row are:

Inversion: G D# F# F A G# B A# D C# E C

Retrograde: D A# C# C E D# F# F A G# B G

Retrograde Inversion: C E C# D A# B G# A F F# D# G

Of course these are not sufficient in analyzing the work because Webern used almost every possible transposition of these three rows and the original row, of which there are forty-eight. It is therefore necessary to construct a matrix with which to analyze the cantata. The matrix used in this analysis was constructed in the following manner: first the original row is placed at the top, left to right. Then down the righthand edge comes its retrograde, with the first note of the retrograde being the last note of the original. Then, the inversion is copied down the left side. With the lefthand corner being number one, the other notes are numbered in chromatic order across the top and down the left side. This being done, the matrix may be filled in by first moving to the number two spot on the left hand side and copying the original row up a half-step, across the page. Then the row is copied up another half-step at number three, and so on through number twelve until the entire matrix is filled (see table one, page 27).

1Ibid., p. 565.
TABLE ONE

MATRIX FOR CANTATA NO. 1

______
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<tr>
<td>1</td>
<td>G</td>
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<tr>
<td>3</td>
<td>G#</td>
</tr>
<tr>
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<td>A</td>
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<tr>
<td>5</td>
<td>F</td>
</tr>
<tr>
<td>6</td>
<td>F#</td>
</tr>
<tr>
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<td>10</td>
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</tr>
<tr>
<td>11</td>
<td>A#</td>
</tr>
<tr>
<td>12</td>
<td>D</td>
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</table>

ANTON WEBERN

0 = RI
R = I
With this chart everything read left to right is an original row, right to left a retrograde, top to bottom an inversion, and bottom to top a retrograde inversion. In this way every row has its own unique label and number. For example, an original row beginning at number eight is simply designated as 0 8.

The first movement of Webern's First Cantata, "Zündender Lichtblitz," is "based on the contrast between 'firm' choral sections and 'loose' instrumental episodes."¹ It is comprised of eight short sections; all eight contain four rows each. These sections are all interrelated by their row numbers.

The first section serves as an orchestral introduction (mm. 1-6). The first three notes of each row are played simultaneously in measure one; the rows end similarly in measure six. Between these two points the notes of all four rows are sprinkled among the various instruments, but each row ends in the instrument with which it began. Thus section one announces the mood and to some extent the form of the movement. "The similar dialectic [as opposed to rhetoric] between linear timbre . . . and the spatial continuity . . . of timbre (i.e. . . . Klangfarben melodie) needs no examples . . . Here . . . the control is most specifically

on the spatial aspects of sound . . . ."¹

Section II (mm. 6-13; unless otherwise indicated each new row starts with the last two notes of the previous row throughout the cantata) is a continuation of the mood of section I, but with different rows. Section III (mm. 13-19) starts anew in the chorus with each voice receiving a full separate row. The orchestra dramatically reenters in measure eighteen by doubling the voices on the word "schlag" (struck) in staccato.

The climax of the movement is achieved in measures twenty-five and twenty-six (section V), when the orchestra repeats the doubling notation of measure eighteen, but without the chorus and with a fortissimo marking, the loudest of the cantata thus far. This is immediately followed by the chorus singing "donner" (thunder) in measure twenty-six. These two instances of word painting are the first elements of romanticism to appear in this classical work. It is interesting to compare this word painting with that of Dufay's in Nuper rosarum flores (see p. 15).

It is also in section V that the rows pass between the orchestra and the chorus for the first time. This is then done again in section VI (mm. 30-36), where the chorus concludes with a decrescendo on the word "verebbt" (disolve, die away). This section ends with a three note figure in

<table>
<thead>
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<th>Rows</th>
<th>Instrumentation</th>
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<td>Part One</td>
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</tr>
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<td>3 Tr, 2 1v, 1 Hp, 3 1v, 3 Tr</td>
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<td></td>
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<td>3 Tb, 2 2v, 1 Ce, 3 2v, 3 Tb</td>
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<td></td>
<td></td>
<td>R12 (= I7)</td>
<td>3 Va, 5 Cl, 1 Ce, 3 Va</td>
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<td></td>
<td></td>
<td>08 (= RI3)</td>
<td>3 Vc, 5 Bc, 1 Hp, 3 Vc</td>
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<td>6</td>
<td>II</td>
<td>04 (= RI11)</td>
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<td></td>
<td></td>
<td>R4 (= I11)</td>
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<td></td>
<td></td>
<td>R9 (= I4)</td>
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<td></td>
<td></td>
<td>011 (= RI6)</td>
<td>2 Vc, 4 Bc, 1 Fl, 3 Bc, 1 Vc,</td>
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<td></td>
<td></td>
<td>1 Tr</td>
</tr>
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<td>III</td>
<td>R8 (= I3)</td>
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<td>02 (= RI9)</td>
<td>12 Al</td>
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<td>R6 (= I11)</td>
<td>12 Tn</td>
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<td></td>
<td></td>
<td>012 (= RI7)</td>
<td>12 Bs</td>
</tr>
<tr>
<td>19</td>
<td>IV</td>
<td>R5 (= I12)</td>
<td>9 Sp, 1 Vc, 2 1v</td>
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<td>05 (= RI12)</td>
<td>9 Al, 2 Tr, 1 Va</td>
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<tr>
<td></td>
<td></td>
<td>R3 (= I10)</td>
<td>9 Tn, 2 Tb, 1 2v</td>
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<td></td>
<td>03 (= RI10)</td>
<td>9 Bs, 1 Tp, 2 Vc</td>
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<td>24</td>
<td>V</td>
<td>R2 (= I9)</td>
<td>3 1v, 7 Sp, 2 1v</td>
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<td></td>
<td>08 (= RI3)</td>
<td>1 Tr, 2 Va, 7 Al, 1 Tr, 1 Hr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R12 (= I7)</td>
<td>1 Tr, 2 2v, 7 Tn, 1 Tp, 1 Tb</td>
</tr>
<tr>
<td></td>
<td></td>
<td>06 (=I1)</td>
<td>3 Vc, 7 Bs, 2 Vc</td>
</tr>
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<td>30</td>
<td>VI</td>
<td>R11 (= I6)</td>
<td>3 1v, 7 Sp, 2 Ce</td>
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<td></td>
<td></td>
<td>09 (= RI4)</td>
<td>3 Vc, 7 Bs, 2 Hp</td>
</tr>
<tr>
<td></td>
<td></td>
<td>011 (=RI6)</td>
<td>1 Tr, 1 Hr, 1 Fl, 7 Al, 2 Bc</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R9 (= I4)</td>
<td>1 Tp, 1 Tb, 1 Hp, 7 Tn, 2 Cl</td>
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Continued p. 31
### TABLE TWO—Continued

<table>
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<td>VII</td>
<td>012  (= RI7)</td>
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<td></td>
<td>02   (= RI9)</td>
<td>3 Bc, 1 Tp, 2 Tb, 3 Cl, 3 Va</td>
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<td></td>
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<td>R8   (= I3)</td>
<td>3 Cc, 2 Vc, 1 Hp, 2 Vc, 1 Hp, 3 Tp</td>
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<td></td>
<td></td>
<td>R6   (= I1)</td>
<td>3 Cl, 2 Va, 1 Hp, 2 Va, 1 Hp, 3 2v</td>
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<td>41</td>
<td>VIII</td>
<td>R5   (= I12)</td>
<td>2 1v, 1 Hp, 2 1v, 1 Ce, 1 2v, 2 Va, 1 Fl, 1 Va, 1 Hp</td>
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<tr>
<td></td>
<td></td>
<td>05   (= RI12)</td>
<td>2 Va, 1 Hp, 3 Cl, 1 Ce, 2 Bc, 1 Tr, 1 Hr, 1 Hp</td>
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<tr>
<td></td>
<td></td>
<td>R3   (= I10)</td>
<td>2 2v, 1 Hp, 3 Bc, 1 Hp, 2 Cl, 1 Vc, 1 Hr, 1 Hp</td>
</tr>
<tr>
<td></td>
<td></td>
<td>03   (= RI10)</td>
<td>2 Vc, 1 Hp, 2 Vc, 1 Hp, 1 Va, 2 Vc, 1 Tb, 1 Va, 1 Hp</td>
</tr>
</tbody>
</table>

Abbreviations: Flute = Fl, Oboe = Ob, Clarinet = Cl, Bass Clarinet = Bc, Horn = Hr, Trumpet = Tr, Trombone = Tb, Timpani = Tp, Bells = Bl, Celesta = Ce, Harp = Hp, Mandoline = Md, 1 Violin = 1v, 2 Violin = 2v, Viola = Va, Cello = Vc, Soprano = Sp, Alto = Al, Tenor = Tn, Bass = Bs, and Solo Voice = Sv.
measure thirty-six similar to the opening. But the two-tone overlap chain is broken with the old rows ending on beat two and the new section (VII) and the new rows beginning on beat one. This section (mm. 36-41) and section VIII (mm. 41 to the end), are both strictly instrumental and therefore balance the two opening instrumental sections. This, coupled, with the fact that the two-tone overlap chain is broken between sections II and III, and VI and VII, indicates three larger parts: Part One, sec. I and II; Part Two, sec. III, IV, V and VI; and Part Three, sec. VII and VIII; giving the movement a structured form. In order to better understand this form it is necessary to arrange the various rows and their instrumentation into a table. This is done for the first movement in Table Two, page 30.

From the table it is easy to see that the various sections are interrelated through repetition. The first and most important one begins with the R 12 and 0 8 rows in the strings in section I. These are repeated in section III with the letters switched and the addition of two other rows (R 8, O 2, R 6 and 0 12). In section V, all four rows are repeated with the letters again switched (thus 8 and 12 are in opening form). Finally they are repeated one last time in section VII, with the letters switched yet again. This repetition of the rows helps strengthen and otherwise bring unity to the first movement.

As in section I, the R 9 and 0 11 in the strings of
section II are repeated in section VI. But since it is only repeated once, Webern alters them so that both forms of each number are present. Lastly, the whole (in terms of rows) of section IV is repeated in section VIII. From all of this it is possible to see that Webern has used a Rondo form for the first movement:

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</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>Sec:</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>IV</td>
<td>V</td>
<td>VI</td>
<td>VII</td>
</tr>
</tbody>
</table>

The second movement, "Kleiner Flügel," an orchestral solo song for soprano, was the first movement to be completed. The other movements were written in such a manner that it "could be flanked by choral cornerstones."\(^1\) It is the stabilizing factor of the cantata and its symmetry becomes the structural balancing point of the entire work. Webern himself described its form as being "three part."\(^2\) The movement consists of an introduction (sec. I), Part One (secs. II-VI), Part Two (secs. VII and VIII) and Part Three (secs. IX-XIII).

In this movement the sections contain either four or five rows, the fifth being the solo voice. Section I is made up of four instrumental rows which serve as the introduction. The important aspect here is that all twelve tones of 0 8 appear in the clarinet; a rare move for Webern, it is

\(^1\)Moldenhauer, Anton von Webern, p. 562.
\(^2\)Ibid., p. 561.
## TABLE THREE, SECOND MOVEMENT CANTATA NO 1, OP 29, WEBERN

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<td>Intro.</td>
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<tr>
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<td>I</td>
<td>08 (= RI3)</td>
<td>12 Cl</td>
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<tr>
<td></td>
<td></td>
<td>R7 (= I2)</td>
<td>1 Hp, 2 Fl, 1 Va, 1 Hp, 2 IV, 1 Va, 2 Fl, 2 IV</td>
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<tr>
<td></td>
<td></td>
<td>R2 (= I9)</td>
<td>1 Hp, 2 Tr, 1 2V, 1 Hp, 2 Ob, 1 2V, 2 Tr, 1 2V, 1 Hp</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R8 (=I3)</td>
<td>1 Hp, 2 Bc, 1 Vc, 1 Hp, 2 Tr, 1 Vc, 2 Bc, 1 Vc</td>
</tr>
</tbody>
</table>

**Part One**

| 6     | II   | R2 (= I9) | 12 Sv           |
|       |      | 01 (= RI8) | 2 Cl, 2 Tr, 2 Ce, 2 Fl, 2 IV, 2 Tb |
|       |      | 06 (= RI1) | 2 Tb, 2 Ce, 2 IV, 2 vV, 2 Va, 2 Tr |
|       |      | 07 (= RI2) | 4 Fl, 2 Hp, 4 Hr, 2 Hp |
|       |      | R9 (= I4)  | 4 Bc, 2 Vc, 4 Cl, 2 Ce |
| 10    | III  | 01 (= RI8) | 12 Sv           |
|       |      | 09 (= RI2) | 2 Tr, 2 Ob, 2 Fl, 2 Tr, 2 Hr, 2 Fl |
|       |      | 04 (= RI11) | 2 Tb, 2 Va, 2 vV, 2 Tb, 2 IV, 2 Hp |
|       |      | 010 (= RI5) | 2 Hp, 2 Vc, 2 Hp, 2 Ce, 2 Va, 2 Ob |
|       |      | R6 (= I1)  | 2 Ce, 2 IV, 4 Cl, 2 IV, 2 Ce |
| 13    | IV   | 04 (= RI11) | 12 Sv           |
|       |      | 012 (= RI7) | 2 Fl, 2 IV, 2 Tr, 2 Vc, 2 Cl, 2 Tr |
|       |      | 01 (= RI8) | 4 Ob, 2 IV, 2 Hr, 2 vV, 2 Vc |
|       |      | 07 (= RI2) | 2 Hp, 2 Va, 2 Fl, 2 Ob, 2 IV, 2 Tb |
|       |      | R3 (= I10) | 4 Ce, 2 vV, 2 Bc, 2 Va, 2 Hp |
| 17    | V    | 07 (= RI2) | 12 Sv           |
|       |      | 03 (= RI10) | 2 Tr, 2 Ce, 4 Cl, 2 Ob, 2 Bc |
|       |      | 010 (= RI5) | 2 Tb, 2 Hp, 4 Tr, 2 IV, 2 Ce |
|       |      | 04 (= RI11) | 2 Vc, 2 Va, 4 Bc, 2 vV, 2 Cl |
|       |      | R12 (= I7) | 2 Hp, 2 vV, 4 Fl, 2 IV, 2 Ce |
| 22    | VI   | 01 (= RI8) | 12 Sv           |
|       |      | 06 (= RI1) | 2 Bac, 2 Fl, 2 Hr, 4 Cl, 2 Tr. |
|       |      | 07 (= RI2) | 2 Cl, 2 Tr, 2 Bac, 2 Ob, 2 vV, 2 Hp |
|       |      | R9 (= I4)  | 2 Ce, 2 Hp, 2 Tb, 2 IV, 2 vV, 2 Ce |
TABLE THREE—Continued

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<td>VII</td>
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<td></td>
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<td>VIII</td>
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<td></td>
<td>07 (RI2)</td>
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<td>* 010 (RI5)</td>
<td>2 Tr, 2 1v, 4 Cl, 2 1v, 2 Bc</td>
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<td>R12 (I7)</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>R11 (= I6)</td>
<td>(C, G#), 4 Va, 2 Hp, 2 Hr, 2 Bc</td>
</tr>
<tr>
<td>51</td>
<td>XIII</td>
<td>R3 (= I10)</td>
<td>2 Fl, 2 Va, 2 Hr, 2 Vc, 2 1v, 2 Bc</td>
</tr>
<tr>
<td></td>
<td></td>
<td>07 (= RI2)</td>
<td>2 Cl, 2 Tr, 2 Ob, 2 Cl, 2 Va, 2 Hr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* 09 (= RI4)</td>
<td>2 Ob, 2 Tb, 2 1v, 2 Tr, 2 Cl, 2 Tb</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R8 (= I3)</td>
<td>4 Bc, 2 Fl, 2 2v, 2 Vc, 1 Hp, 1 Bl</td>
</tr>
</tbody>
</table>
the only time that one instrument performs an entire row uninterrupted in the cantata. This serves three purposes: first, the 0 8 row was an important part of the refrain in the first movement Rondo, thus presenting a final implied refrain and drawing the movements together; second, it introduces the solo voice in the next section (II); and third, it foreshadows the solo voice rows in Part Two, sections VII and VIII. The introduction is effectively cut-off from the rest of the movement by the fact that there is no overlapping of rows between sections I and II.

Therefore section II marks the beginning of Part One, which spans sections II through VI. The importance here, as with the rest of the movement, is the solo voice; the orchestra provides a somewhat fluid enhancement of the solo. Part One is itself structured, as is seen in Table Three, Page 34. The instrumental rows of section II are repeated in section VI, which serves as an instrumental transition to Part Two. Section IV trades rows among instruments with section V, with the stabilizing 0 1 becoming an 0 10. Section III is left on its own, but only temporarily.

The text symbolically deals with the fall, rebirth and rise of man through the life-cycle of a maple seed. The text reaches its height in Part Two of the music. It reads, in English:

from thy earth roots shalt thou rise to brightness, soon in heaven too shalt have thy roots.

The rows in Part One exhibit the same two-tone overlap chain of the first movement. But between Parts One and Two,
the chain is broken thereby establishing Part Two for this important section of the text; the first line being section VII, and the second, section VIII. The overlap chain is broken again between sections VIII and IX, thus making Part Two only two sections long. Section VII contains the same rows as section I (the foreshadowing introduction) with the 0 8 now being in the solo voice. Section VIII merely repeats section VII, but backwards (08, R7, R2, R8 to R8, 07, 02, 08). This balances both Part Two and the Second Movement. Because of the importance of the text in Part Two, the solo voice is accompanied by only three rows instead of the normal four.

The movement then ends much as it began. As with Part One, Part Three contains five sections (IX-XIII), and the section IX rows are repeated in section XIII. Unlike Part One, no two of the three inner sections are related to each other; instead, they are all interrelated to the lonely section III of Part One, with each of its rows finding a place in either section X, XI or XII. Thus the whole movement becomes related to the number three; Section III to three sections in Part Three (indicated by an asterisk in Table Three) all built on a balanced form. Such is the classical and structural beauty of Webern's work.

For the third and final movement of the First Cantata, Webern chose to compose a double fugue. Or, in Webern's own words, "structurally it is a four part double fugue. But the subject and counter-subject are related like antecedent
### TABLE FOUR, THIRD MOVEMENT CANTATA NO. 1, OP. 29, WEBERN

<table>
<thead>
<tr>
<th>Meas. Sec.</th>
<th>Rows</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>I</td>
<td>09 (= RI4) 2 Hr, 2 Cl, 2 Tr, 2 Hr, 3 Cl, 1 Tr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R9 (= I4) 1 Hp, 2 Vc, 1 Hp, 1 2v, 1 Va, 1 2v, 1 Va, 2 1v</td>
</tr>
<tr>
<td>7</td>
<td>II</td>
<td>R6 (= I1) 3 1v, 3 Vc, 2 Tr, 2 Cl, 2 Hr</td>
</tr>
<tr>
<td></td>
<td></td>
<td>012 (= RI7) 2 Tr, 2 Hr, 2 Cl, 1 Hp, 2 1v, 1 Hp, 1 Va, 1 Vc</td>
</tr>
<tr>
<td>12</td>
<td>III</td>
<td>R3 (= I10) 2 Hr, 2 Tr, 2 Cl, 2 Hr, 2 Tr, 2 Cl</td>
</tr>
<tr>
<td></td>
<td></td>
<td>03 (= RI10) 1 Va, 1 Vc, 1 Va, 1 Vc, 1 Va, 2 Vc, 3 1v, 2 Vc</td>
</tr>
</tbody>
</table>

### Part One

| 17        | IV   | Sub R12 (= I7) 8 Th, 2 Al, 2 Th |
|           |      | R12 (= I7) 2 Cl, 2 Tr, 4 Hr, 2 Cl, 2 Hr |
|           |      | CSUB R6 (= I1) 8 Bs, 2 Al, 2 Sp |
|           |      | R6 (= I1) 2 Bc, 2 Tb, 4 Bc, 2 Ob, 2 Fl |
|           |      | 3rd O6 (= RI1) 3 Vc, 1 Hp, 1 Va, 1 Vc, 1 Va, 1 Vc, 1 Va, 1 Vc |
| 21        | V    | Sub R9 (= I4) 6 Th, 2 Bs, 2 Th, 2 Al |
|           |      | R9 (= I4) 2 Hr, 4 Tr, 2 Tb, 2 Ob, 2 Hr |
|           |      | CSUB R3 (= I10) 8 Sp, 2 Th, 2 Sp |
|           |      | R3 (= I10) 2 Fl, 4 Cl, 2 Tr, 2 Bc, 2 Tr |
|           |      | 3rd O9 (= RI4) 1 Hp, 2 Vc, 3 Va, 6 1v |
| 26        | VI   | Sub R6 (= I1) 12 Al |
|           |      | R6 (= I1) 4 Hr, 3 Tb, 2 Cl, 3 Tb |
|           |      | CSUB R12 (= I7) 7 Sp, 5 Bs |
|           |      | R12 (= I7) 4 Tr, 3 Fl, 2 Hr, 3 Bc |
|           |      | 3rd O12 (= RI7) 2 1v, 2 2v, 2 Vc, 3 Ce, 1 Hp, 2 Va |
|           |      | 4th R12 (= I7) 1 Hp, 2 Va, 3 Ce, 1 2v, 1 Vc, 1 2v, 1 Vc, 2 1v |
| 29        | VII  | R9 (= I4) 3 1v, 3 Va, 1 Hp, 2 Vc, 1 Hp, 1 Va, 1 Vc |
| 34        | VIII | R6 (= I1) 1 Va, 1 Vc, 1 Va, 1 Vc, 1 Va, 1 Vc, 1 Hp, 3 Vc, 2 Ob |

Continued p. 40
### TABLE FOUR—Continued

<table>
<thead>
<tr>
<th>Meas. Sec.</th>
<th>Rows</th>
<th>Instrumentation</th>
</tr>
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<tbody>
<tr>
<td><strong>Part Two</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39 IX</td>
<td>Sub R3 (= I10)</td>
<td>12 Sp</td>
</tr>
<tr>
<td></td>
<td>R3 (= I10)</td>
<td>2 Ob, 3 Tr, 6 Cl, 1 Fl</td>
</tr>
<tr>
<td></td>
<td>Csub 03 (= RI10)</td>
<td>12 Al</td>
</tr>
<tr>
<td></td>
<td>03 (= RI10)</td>
<td>2 Cl, 3 Fl, 6 Ob, 1 Tr,</td>
</tr>
<tr>
<td></td>
<td>3rd R8 (= I3)</td>
<td>1 Hp, 2 Vc, 1 Hp, 6 Ce, 2 Va,</td>
</tr>
<tr>
<td></td>
<td>4th O8 (= RI3)</td>
<td>1 Bl, 2 1v, 1 Bl, 1 1v, 1 Va,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 1v, 1 Va, 1 1v, 1 Va, 2 1v</td>
</tr>
<tr>
<td>41 X</td>
<td>Sub R12 (= I7)</td>
<td>6 Sp, 6 Bs</td>
</tr>
<tr>
<td></td>
<td>R12 (= I7)</td>
<td>1 Cl, 2 Fl, 3 Ob, 2 Bc, 3 Tb, 1 Bc</td>
</tr>
<tr>
<td></td>
<td>CSub 06 (= RI1)</td>
<td>6 Al, 6 Tn</td>
</tr>
<tr>
<td></td>
<td>06 (= RI1)</td>
<td>1 Ob, 2 Tr, 3 Cl, 2 Hr, 3 Cl,</td>
</tr>
<tr>
<td></td>
<td>3rd R5 (= I12)</td>
<td>2 Br, 1 Vc, 1 Va, 1 Vc, 1 Va,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Hp, 2 Vc, 2 Va, 1 2v</td>
</tr>
<tr>
<td></td>
<td>4th 011 (= RI6)</td>
<td>3 1v, 1 2v, 1 1v, 1 2v, 1 Bl,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 1v, 1 Bl, 1 2v, 1 Hp</td>
</tr>
<tr>
<td>45 XI</td>
<td>Sub R9 (= I4)</td>
<td>12 Bs</td>
</tr>
<tr>
<td></td>
<td>R9 (= I4)</td>
<td>1 Tb, 6 Bc, 2 Cl, 3 Bc</td>
</tr>
<tr>
<td></td>
<td>CSub 09 (= RI4)</td>
<td>12 Tn</td>
</tr>
<tr>
<td></td>
<td>09 (= RI4)</td>
<td>1 Cl, 6 Hr, 2 Tb, 3 Hr</td>
</tr>
<tr>
<td></td>
<td>3rd R2 (= I9)</td>
<td>1 Va, 1 2v, 2 Hp, 2 Va, 2 Vc,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 1v, 1 2v, 1 1v, 1 2v</td>
</tr>
<tr>
<td></td>
<td>4th 02 (= RI9)</td>
<td>1 2v, 1 Hp, 2 Ce, 1 Vc, 1 1v,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 Vc, 1 1v, 2 Hp, 2 Ce</td>
</tr>
<tr>
<td>48 XII</td>
<td>Sub R6 (= I1)</td>
<td>12 Sp</td>
</tr>
<tr>
<td></td>
<td>R6 (= I1)</td>
<td>2 Bc, 2 Fl, 6 1v, 2 Fl</td>
</tr>
<tr>
<td></td>
<td>CSub 012 (= RI7)</td>
<td>12 Tn</td>
</tr>
<tr>
<td></td>
<td>012 (= RI7)</td>
<td>4 Hr, 6 Va, 2 Hr</td>
</tr>
<tr>
<td></td>
<td>3rd 05 (= RI12)</td>
<td>2 Ce, 2 Tr, 6 Cl, 2 2v</td>
</tr>
<tr>
<td></td>
<td>05 (= RI12)</td>
<td>10 Al</td>
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<td>4th R11 (= I6)</td>
<td>10 Bs</td>
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<td></td>
<td>R11 (= I6)</td>
<td>1 1v, 1 2v, 10 Bs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Tb, 6 Bc,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 Vc</td>
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</table>

*Continued p. 41*
<table>
<thead>
<tr>
<th>Meas. Sec.</th>
<th>Rows</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>51 XIII Sub R3 ((= I_{10}))</td>
<td>6 Sp, 2 Hr, 1 Fl, 2 Fl, 2 Ce, 2 Cl, 3 Bc, 1 Fl, 2 Tr</td>
<td></td>
</tr>
<tr>
<td>R3 ((= I_{10}))</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CSub 08 ((= RI_{13}))</td>
<td>6 Al, 2 2v, 2 Ce, 2 2v, 2 1v, 4 Bc</td>
<td></td>
</tr>
<tr>
<td>08 ((= RI_{13}))</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd 03 ((= RI_{10}))</td>
<td>4 Th, 2 Tr, 2 Th, 2 Tr, 2 Ob, 2 Fl</td>
<td></td>
</tr>
<tr>
<td>03 ((= RI_{10}))</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4th 08 ((= RI_{13}))</td>
<td>6 Bs, 2 Vc, 2 Tb, 2 Vc, 2 Va, 4 Bc</td>
<td></td>
</tr>
<tr>
<td>08 ((= RI_{13}))</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coda</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54 XIV 06 ((= RI_{11}))</td>
<td>4 Fl, 3 Hr, 3 Tb, 1 2v, 1 Va</td>
<td></td>
</tr>
<tr>
<td>R5 ((= I_{12}))</td>
<td>2 Cl, 2 2v, 3 1v, 3 Hr, 1 Bl, 1 Ce</td>
<td></td>
</tr>
<tr>
<td>011 ((= RI_{6}))</td>
<td>2 Bc, 2 1v, 3 Va, 3 Ob, 1 1v, 1 Va</td>
<td></td>
</tr>
<tr>
<td>R12 ((= I_{7}))</td>
<td>4 Tr, 3 Ob, 3 Tr, 2 Sp</td>
<td></td>
</tr>
<tr>
<td>57 XV R9 ((= I_{4}))</td>
<td>12 Sv</td>
<td></td>
</tr>
<tr>
<td>R2 ((= I_{9}))</td>
<td>1 Bl, 2 Ce, 1 1v, 1 Va, 1 Fl, 2 Vc, 1 Tb, 1 Vc, 2 Va, 1 1v</td>
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<tr>
<td>02 ((= RI_{9}))</td>
<td>1 1v, 1 Va, 4 Hp, 2 Ce, 1 Hp, 1 Hr</td>
<td></td>
</tr>
<tr>
<td>R2 ((= I_{9}))</td>
<td>1 2v, 1 Va, 4 Ce, 4 Hp, 1 Tr, 1 Ce</td>
<td></td>
</tr>
<tr>
<td>61 XVI R1 ((= I_{8}))</td>
<td>12 Sv</td>
<td></td>
</tr>
<tr>
<td>05 ((= RI_{12}))</td>
<td>1 Hp, 1 Hr, 1 1v, 1 Va, 1 1v, 1 Va, 5 Sp, 1 Sv</td>
<td></td>
</tr>
<tr>
<td>R11 ((= I_{6}))</td>
<td>1 Tr, 1 Ce, 1 2v, 1 Hp, 2 Ce, 5 Th, 1 Bc</td>
<td></td>
</tr>
<tr>
<td>012 ((= RI_{7}))</td>
<td>1 Tb, 2 Vc, 1 2v, 1 Cl, 1 Bc, 5 Al, 1 1v</td>
<td></td>
</tr>
<tr>
<td>66 XVII 08 ((= RI_{13}))</td>
<td>1 Sp, 6 Sv, 2 Cl, 2 Hp, 1 Tb</td>
<td></td>
</tr>
<tr>
<td>R8 ((= I_{3}))</td>
<td>1 Th, 2 Bc, 2 Hr, 2 Tr, 1 Th, 4 Sv</td>
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</tr>
<tr>
<td>R3 ((= I_{10}))</td>
<td>1 Bs, 2 Tb, 2 Vc, 2 Bc, 1 Bs, 2 1v, 1 Hr, (A)</td>
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</tr>
<tr>
<td>03 ((= RI_{10}))</td>
<td>1 Al, 2 1v, 1 Sp, 2 Vc, 2 Al, 2 Bc, 1 Hp, (E)</td>
<td></td>
</tr>
<tr>
<td>73</td>
<td>G in the Harp</td>
<td></td>
</tr>
</tbody>
</table>
and consequent ... 

1 The first three sections constitute the Introduction (Part One is Sections IV-VIII, Part Two, IX-XIII, and there is a Coda, XIV-XVII; see Table Four, page 39). These first three sections introduce the major subjects (rows); I, R9 and O9; II, R6 and O12, and III, R3 and O3. Unlike the first two movements, the two tone overlap chain continues from beginning to end. This is to maintain a constant flow, even though two sections contain but one row. In measure seventeen, R3 overlaps with R12, which is doubled in the tenor for the first vocal entrance and the beginning of Part One, section IV. These are the subjects. The counter-subjects then enter in measure eighteen in the bass-clarinet and bass. Under this in the strings is a third voice which comes from the introduction O3 and appears here as an O6. This third voice, which continues through the movement, is discussed later. The subjects and counter-subjects come from section II.

Section V draws its subjects from section I and its counter-subjects from section III. The third voice is also from section I. Section VI is a variation of section IV and therefore draws its material from section II. To the third voice (O12) is added its retrograde (R12) in a fourth voice. This fourth voice then overlaps to become R9, this row stands alone when the counter-subject finishes in measure thirty. This single row constitutes section VII, then as the voice continues, R6 in section VIII. Its con-

1 Moldenhauer, Anton von Webern, p. 565.
CLUSION brings Part One to a close, as is seen by the placement of a double bar at measure thirty-nine. The astonishing clincher to all of this is that every individual row (24 in all) of the Introduction and Part One is divisible by three, thus linking the third movement to the second. As if to reinforce the sectional idea of bar thirty-nine, Webern breaks this run with R8 and 08 rows, the ever important rows of the refrain from the first movement Rondo.

These two rows become the new third and fourth voices for the Part Two fugue starting in section IX. The subjects and counter-subjects are taken from section III, in section X they come from section II, and in section XI they come from section I. As with section IX, new rows are introduced for the third and fourth voices of sections X and XI. At this point, Part Two ends with a double bar at measure forty-nine, just before the climax of sections XII and XIII.

Section XII draws its material from section X, which, in turn, came from section II. The distinction is that the subjects and counter-subjects come from section II, but the third and fourth voices come from the new rows introduced in section X. These rows (R5 and 011) no more than announce themselves in section XII, than they each divide into four new rows, bringing the total to eight, the largest group of the cantata and the only time there is a full chorus in the third movement. This creates a wonderful aural sensation which cannot be described.

Then in section XIII, as if to make sure the surprise
doesn't overstay its welcome, Webern pulls all eight rows together into four. This section is built on the same 03, R3, O8 and R8 rows that were earlier pointed out as a recurring unifying factor.

After this comes a four section Coda, based on the previous material and treated in a manner similar to the first movement. Section XIV is based on sections II, V and XII; section XV on I and XI; section XVI on XIV; and in the end, section XVII on III, IV and XIII. This last set, of course, being the R3, O3, R8, O8 set which unifies the whole piece. Section XVII also contains the only broken row of the cantata; the last note of the work should be an E, but instead Webern used a G, this of course being in reference to the original row which starts on a G.

It is disturbing to follow a piece to its conclusion only to find that the last note breaks down the structure of the whole work. The G implies a return to the beginning which then implies a tonality, the very thing Twelve-Tone Technique is supposed to reject. In the end it even implies eighteenth century sonata technique. Thus Webern has left one classical structure to hint at another. This change has an air of romanticism about it. Indeed, the note G takes on a blend of romantic and classic characteristics. This is definitely not beyond Webern's abilities, particularly in consideration of his musicological background. For example:

The running third and fourth voices of the third
movement have been labeled by some as "continuo" parts for the fugue. In one sense this is true, but when the history of fugue is considered, something else stands clear; "so far as known, the term *fuga* was first used by Jacobus of Liège in his theoretical treatise *Speculum musicae* (c. 1330), where it is equivalent to *caccia*, a work in which two voices move by canonic imitation over a free third voice."¹ Given Webern's musicological expertise it is likely he knew of this aspect and applied it here. This theory is further emphasized by the fact that this is not a strict fugue. In a letter, Webern wrote:

> In construction it is a four-part fugue; but to regain all freedom of mobility within this strictness - so that there can be no question of constraint - was not easy. So in fact it turned into something completely different, a scherzo form, that came about on the basis of variations. But still a fugue!²

It should be remembered that fugue reached its height at the hands of the Baroque composers, a period of romanticism. The scherzo to which Webern refers is an eighteenth century classical device as introduced by Haydn in his string quartets, starting with Opus 33 (see pp. 19-22). In the same way Dufay had joined classical and romantic ideas in *Nuper rosarum flores* (p. 10), so too did Webern in his cantata.

One last item should not be overlooked; that is the


First Movement Rondo. The standard structure of the classical Rondo is:

A B A C A B’A

Webern's Rondo follows this exactly except for one additional part:

A B A C A B’A C

At first it would appear odd that Webern did not end the movement with a refrain. But again, one must examine the historical roots of these forms. The eighteenth century Rondo was developed from the medieval rondeau which would also end away from the refrain:

A B a A a b A B

Webern may have ended on the couplet in order to reduce any tonal implications. In doing so he injected a further touch of romanticism; which, when added to the word painting, brings the First movement into focus with the Third. Thus the First and Third Movements balance themselves with the Second, a balance Webern was trying to achieve (see page 33). In other words, by adding elements of romanticism to the First and Third Movements, the resulting classicism is even stronger, not weaker.
Symbols; the world is full of them. They have become permanent fixtures of our society. These words are symbols. Their only meanings are those which people attach to them. Symbolism is a major part of the arts. Painters, for example, often thrive on presenting symbols in their work. These instances however, are obvious because of the visual aspect. Musical symbolism is not always as obvious. Indeed, it is often a very difficult and very questionable practice.

It is well known that Johann Sebastian Bach used symbolism in his compositions. The question is, however, to what extent? Some musicologists maintain he only touched on symbolism while others believe his whole life was surrounded by it. The fact remains that he used it and that it provides more insight into the problem of classicism versus romanticism.

From 1723 until his death in 1750, Bach was the Kapellmeister in Leipzig. It was during this period that he composed Cantata No. 80, *Ein Feste Burg Ist Unser Gott*. This cantata provides excellent examples of the various types of symbolism which Bach used: word painting, canonic
and numerical, the best examples of which are found in movements one and five (two chorales).

Two excellent examples of Bach's word painting technique are found in the fifth movement. The first is in the second line of the text when the fiends are "eager to devour." While the text itself is sung in unison, the orchestra is on the brink of rampage:

Example 5

"Whoever hears this gradiose piece will realize that for the composer . . . the devil represented a quite real power." 2

The second instance of word painting in this chorus is found in the last line of the text, "Ein wörtchen kann ihn fällen" (One word from God will fell him). This passage is sung in a descending line:

Example 6

________________________


2Ibid., p. 167-168.

This type of symbolism is relatively easy to find in Bach's work. There are literally hundreds of examples to be found throughout most of his works. The other types however, are not always as easy to find.

In the first movement, the opening chorus, the vocal parts start at the very beginning with the words "Ein feste burg ist unser Gott" (A mighty fortress is our God). The music then develops into a fugue with the hymn framing it at the top and bottom in the form of a canon. "A stupendous symbol of the unshakable rule of God's law throughout the world from the highest to the lowest sphere is thus created."¹ Coupled with this is the number seven, that ever important number of the church as discussed earlier (see page 14).

But unlike Dufay, Bach carries the use of the numbers almost to extremes. For him other numbers were also of value. For example: the number three = the holy trinity; five = humans; six = the Devil, evil; eight = eternity; and ten = the Ten Commandments. Also, by assigning each letter of the alphabet to a number, words or names could take on special significance: Jesus - 9+5+18+20+18 = 10 x 7 = 70; and Bach - 2+1+3+8 = 2 x 7 = 14.²

In Cantata No. 80, the first line of text is placed


over 14 notes (2 x 7), and the second line is 24 notes (3 x 8). These are but two instances which are readily found in the first twelve bars. Many others can be found throughout the work. The point is Bach knew and used numerical symbolism.

Number symbolism in the Bible was a favorite topic of the church fathers, . . . Gregory the Great laid down certain laws for the interpretation of numbers . . . . In Bach's time there was still interest in the symbolic use of figures and a book like Johann Jacob Schmidt's Biblischer Mathematicus (Biblical Mathematician) of 1736 may well have fascinated Bach . . . .

Some would argue that these examples are mere coincidences, and that such symbolism is at best weak. But Bach also applies this technique on a much larger and important scale. Movements six and eight are united by such symbolism. To begin with, both are related by military imagery in the texts; six: "blood-bespattered banner," "pow'r," "might," "gain for thee thy crown," "forth to fight," "command," "foe," "withstand," and "refuge;" and in eight: "foes assailing," "battle," "Ally," and "vantage." The imagery is of the battle between good and evil, God and Devil. Not surprisingly each movement is 18 bars long or 3 x 6 (trinity vs. evil). Also, five (human) of the cantata's eight (eternity) movements are evenly divisible by three (i.e. the number of measures): I = 3 x 76, IV = 3 x 12, VI = 3 x 6, VII = 3 x 30 and VIII = 3 x 6.

In addition to this, the first three movements are

also linked by the number three, each being a third of the length of the previous movement. The first movement is 228 measures long or $3 \times 76$. The second is 76 measures and one beat long or $3 \times 25.43$. The third is in turn 25 measures long. Thus through numerical symbolism, Bach can develop and strengthen his musical structures. This creates an interesting situation.

Numbers are basically tools of the classicists. But here they are being used in a romantic nature. Their use in turn creates a formal structure which brings order and unity to the work, that is, classicism.

In 1949, in an article titled "Bach's Symbolic Language," Walter Emery criticized research into this area stating:

... the Symbolic Hypothesis is not a satisfactory explanation of the facts ... It explains too much, leading us to expect more symbolism and more consistent use of individual symbols than ... found in Bach's works ... [It serves] only to distract attention from the music and so to weaken its effect. It should be dropped before it does any more harm.\footnote{Walter Emery, "Bach's Symbolic Language," \textit{Music and Letters} 30 (1949): 354.}

This is a typical anti-romanticist statement. The same sort of thing is often said of program music; that is, program vs. absolute. The belief is that any extra-musical ideas destroy the purity of musical sound.

The idea is that for the most part extra-musical elements are missed entirely by the audience and that no one will catch the symbolic significance of say the seven
repeated notes in the trumpet (as occurs in Cantata No. 80). At one time any belief to the contrary would have been ruled as unjustified, frivolous and, therefore, romantic. This can no longer be the case. There is now scientific (classical) evidence for subliminals; that is, information which is unnoticed by the conscious mind but is perceived and recorded in the subconscious. The theory is that subliminals will effect the views a person has of a subject containing hidden information. These theories have received a lot of negative exposure in recent years concerning their use in marketing strategies and "backwardmasking" in recordings. There is, however, a positive side to this.

Subliminals may also be used to reinforce constructive ideas, as Bach did. Bach saw them as a way to praise and glorify God; a way of giving his music deeper meaning. If the subconscious mind does perceive the symbols, then so much the better. But still the anti-romanticists pounce on this idea as being too esoteric.

In his book Man and His Symbols, C. G. Jung notes that due to our advancing civilizations we have separated ourselves from our consciousness. "But these [basic] instincts have not disappeared. They have merely lost their contact with our consciousness and are thus forced to assert themselves in an indirect fashion."¹ Jung then goes on to illustrate that man's quest for dominance over nature is, in part,

to blame for this split, and because it lacks scientific evidence it is seemingly unimportant. Jung ultimately calls for a "Healing of the Split."¹ This, of course, is one aspect of classicism vs. romanticism (i.e. conscious vs. subconscious) as it applies to symbols.

Perhaps the best lesson in all of this is to consider the roots of the classical side in this matter. It should be noted that "science did not copy reality in full but selected from it and created symbols—verbal or mathematical—to fit the relevant fact. The language of science was as arbitrary and manmade as that of art: it was both Symbolist and Naturalistic."²

¹Ibid., p. 90.
²Barzun, Classic, Romantic and Modern, p. 114.
CHAPTER VI

JASMINENSTRAUCH

In 1840, Robert Schumann married Clara Wieck after a long and sometimes bitter courtship. It was also during this year that Schumann began to blossom as a song composer, most of his songs being love songs composed for Clara. In all, Schumann composed well over 200 lieder for piano and solo voice, approximately half of which were composed in his wedding year. This in turn placed Schumann as the so called successor to Schubert in this genre. "In these works the romantic genius of Schumann appears to perfection."¹ One such song is Jasminenstrauch, Op. 27, no. 4, based on the poem by Friedrich Rückert (1788 - 1866).

In March of 1840, in a letter to Clara, Schumann wrote, "Do you remember how you felt after that first kiss, Clärlein? I'll tell you how."² He then quoted the text:

The jasmine bush, its garment green,
at eventide fell asleep.
When in the early morning breeze
the sun's rays touched it lightly,
it awakened white as snow:

¹Grout, A History of Western Music, p. 564.
"What befell me in the night?"
See, thus fare the trees
that will dream in the springtime.

Schumann saw himself as the bush, changed overnight by a kiss from Clara. Here the romantic ideas of love and nature are combined to become the basis for an apparently simple song. But Schumann was not just trying to capture the spirit of the poem, he was after its essence. He later wrote that it was "an attempt to find music for the stirrings of nature and the symbolism of human love." 2

To do this, Schumann treated each phrase of the poem separately and unified it through a series of patterns which overlap and break away from each other so that there is a continued felling of motion. This leaves each section of the poem with its own motif yet each related to the others.

Jasminenstrauch is made up of twenty-one measures divided into an introduction, four parts and a coda. The introduction is only one measure long; Part One, four measures long; Part Two, six measures; Part Three, two measures; and Part Four, four measures. The coda is also four measures long. Each line of text takes up two measures; thus, Part One = 2 lines, Part Two = 3 lines, Part Three = 1 line and Part Four = 2 lines. This does not appear to be a very

balanced structure. But just because it is not a balanced structure does not mean it is a weak structure. In this instance the opposite is true.

The introduction is an arpeggiated A major chord in the piano. This figure returns in measure twenty, thus completing some of the basic requirements of unity and coherence. It is what goes on between measures one and twenty however, which belies the apparent lack of structure.

As before, each line of text is accompanied by its own motif or motives. These in turn are repeated in many different ways, thus setting up many various patterns. These patterns create a sort of aural kaleidoscope which runs through the entire piece. Estimates place the number of patterns in this piece from fifty to over seventy. These include melodic, rhythmic, harmonic and even textual. To see how this kaleidoscope works, it is best to make a visual one.

First, each repeating pattern is written down and assigned a number as it appears in the music. This is done for each type of pattern. A table can then be constructed by placing the measure numbers across the top and the pattern numbers down the left side. The table is then filled in by placing a key under each measure number a pattern occurs and in its corresponding pattern line. In this analysis three keys are used: # for melodic patterns, % for rhythmic and @ for harmonic. The result is Table Five, page 57. Part numbers and text lines are also indicated at the
TABLE FIVE, JASMINENSTRAUCH KALEIDOSCOPE, SCHUMANN

<table>
<thead>
<tr>
<th>Meas. Text</th>
<th>Part 1</th>
<th>Part 2</th>
<th>Part 3</th>
<th>Part 4</th>
<th>Coda</th>
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<td>I</td>
<td>1</td>
<td>2 3 4 5</td>
<td>6 7 8 9 10 11</td>
<td>12 13 14 15 16 17</td>
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<tr>
<td>19</td>
<td>CLARA C</td>
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<td></td>
<td></td>
<td></td>
</tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>d7</td>
</tr>
</tbody>
</table>

Melodic - #, Rhythmic - %, Harmonic - @
top of the table so it is possible to see how this kaleidoscope functions in the course of the music.

From this table it is possible to see how the patterns intertwine and unfold themselves while also holding the music together. This is not the type of structure one would readily find in the Classical I or II periods. But the fact that there is a structure which supports this work does imply classicism. This distinction is important. Many anti-romantics criticize romantic artists for "perverting" classical forms and structures or abandoning them altogether. What they fail to see is that romantics are often creating their own structures for aesthetic reasons rather than making their material fit a particular structure.

This is the same sound vs. structure problem discussed in Chapter III with the Haydn string quartets. Here is how Schumann deals with it: theoretically Part Three should consist of four measures. But the text reaches its climax in line six as the jasmine bush asks (a supernatural idea to begin with), "Wie geschah mir in der Nacht?" (What befell me in the night?). To heighten this climax Schumann set this line apart by greatly reducing the number of patterns; as is seen in Table Five. The effect is truly beautiful.

One other element must be discussed concerning this work. It is generally accepted that a series of numbers and/or letters such as 1001001-K2M3, are basically classical because they usually represent something else and have
no beauty of their own. Slide rules and charts are also classical for the same reason. But when these turn out to be ciphers or secret codes, the world of romanticism is ready to join in. The sudden appeal, of course, has to do with the idea of spies, political intrigue and such.

Through a series of articles in The Musical Times, Eric Sams has been able to prove that Schumann used ciphers in his music; Jasminenstrauch is one such work. "Of all minds in the whole history of music his was the most attuned to musical anagrams, rebuses and mystifications of all kinds."¹

To do this, Schumann probably made slide rules and charts such as this:

```
? ? A B C D E F
I J K L M N O P
Q R S T U V W X
```

Example 7²

On a slide rule these letters could be moved back and forth for transpositions. The word which he used and transposed the most was probably the name Clara. In its normal state her name would appear as such:

```
```

Example 8

CLA R A


²Ibid., p. 585.
In Jasminenstrauch this theme appears twice, both times transposed and once in retrograde (these are marked on Table Five by the letter C). The first of these is in measures two and three in the upper notes of the left hand: A, G, F#, E and F#.

The second is in the right hand of measure four, beat two, in retrograde. This is the only time that this rhythmic figure ends on a note higher than it started, thus calling attention to itself:

Schumann lived in a world of dualities which he called "Florestan and Eusebius,


\footnote{Ibid.}
the active or passive voices of his outgoing or inward moods. On these two innate dualities his life superimposed a pattern of growth and decline. Betrothal and marriage in 1840 brought maturity and responsibility."

What could be more fitting in a composer's wedding year than for him to compose love songs with his betrothed's name spelled out in secret ciphers? But how were these "secret" ciphers discovered? Mr. Sams explains this in a quotation from a now familiar source; "'Singularity is almost invariably a clue.' (Sir Arthur Conan Doyle: The Adventures of Sherlock Holmes)."

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1 Sams, "The Songs," p. 132.
2 Sams, "Did Schumann Use Ciphers?" p. 584.
CHAPTER VII

DUALITIES

The dualities of Schumann, as discussed in Chapter VI, are not all that uncommon. Granted, his were of a more personal nature; but the world itself is based on such dualities. Classicism and romanticism are just parts of this larger idea, in the same way that dialectic and rhetoric, and absolute and program are dualities. These parts generally work together to hold each other in focus. In fact it is possible to look on each as a whole (see appendix for a list of dualities).

Friedrich Blume takes just this stand concerning the Classical I and Romantic periods. "There is no 'Classic' style period in the history of music, only a 'Classic-Romantic' one, within which those forms that are 'classically' determined can at most be characterized as phases." ¹ Or, in other words, "the Romantic era did not create a new style; it remodeled and developed the Classic style." ² Thus one may consider that period of time from about 1780 to 1910 as one period with different style phases.


²Ibid., p. 130.
It is more than obvious that periods of musical history do not end or begin on any specific date or in any appointed year. What does happen is that certain trends will emerge and establish themselves. These trends often emerge in the arts, society and even science at roughly the same time without any apparent connection. This is synchronism. Sometimes in this turn of styles a figure will appear who will totally embrace the situation. Beethoven was such a figure.

"Beethoven transformed the musical tradition he was born into, but he never challenged its validity."¹ This may be the answer to the old question as to whether Beethoven was classical or romantic. He was both. Beethoven was a transitional composer and as such he became a phenomenon. His music is a wonderful blend of classic and romantic element. Beethoven was at the right place at the right time and was thus able to leave his mark. But he was not alone in this feat. The same thing happened between the Renaissance and the Baroque. "The musician who served as a transition figure from the sixteenth century to the seventeenth... was Claudio Monteverdi..."²

There is a parallel between Monteverdi and Beethoven. One which supports Blume's vision of a single Classic-Romantic period, the Renaissance through the Baroque as one

²Grout, A History of Western Music, p. 138.
period, and Classical I to the Romantic as another. There is a problem however. To the classicists the idea of classicism evolving to romanticism is a very logical and complete concept. To the romantic however it presupposes that classicism always comes first and appears typically arrogant. It is similar to the old question of which came first, the chicken or the egg?

Anti-romanticists tend to believe that romantics take everything to the point of destruction and total breakdown. Then, as the dust settles, the classicists step in to pull things back together and get the cycle going once again. A view which romantics detest, but a view which has become increasingly popular in this century.

Chapters II through VI show how classical and romantic elements can work together in music in many different ways. But as the gap between classicism and romanticism widens, the opportunities for these kinds of relationships are fewer. The lack of substance in the arts today is directly related to early twentieth-century anti-romanticism.
ART in the second half of the nineteenth century bears the heavy burden of the Romantic Agony. The pathos and Weltschmerz of Berlioz and Byron was intensified in the philosophy of Wagner and became a cult of suffering finding sanctuary in the idea of redemption. Art had long been a purely subjective means of expression, and the surplus in emotion had long since overrun the frontiers of traditional forms.1

So begins H. H. Stuckenschmidt's book Twentieth Century Music. It is of course, his interpretation of the state of the Romantic period and how it led to the antiromanticism of the twentieth century. The belief was that music in the traditional sense had been taken as far as it could go; nothing new could be done. New directions had to be taken or music would die. It is interesting to note that this had occurred before. "The Middle Ages had paid homage to the view that nothing new could be created."2 The Renaissance of course changed all of that. So too did Classical II. It is a continuous cycle. Is it any wonder then that Bach's sons found his music to be old fashioned and square?


True, every period has criticized the previous one; but not to the extent of anti-romanticism or the now emerging anti-classicism. The reason for this heightened antagonism is simple: technology.

Consider these developments of the later part of the Romantic period: in 1876, Bell introduced his telephone; a year later Edison invented the phonograph, and by 1879 he had improved incandescent electric lighting. In 1903, the Wright Brothers made their first flight at Kitty Hawk. All the while the concept of interchangeable parts had mushroomed into the industrial revolution involving everything from sewing machines to guns and leading to the production of the Model "T" Ford in 1908. Assembly line precision was born and the arts began to follow.

Many see Darwin's *Origin of Species* (1859) and *The Descent of Man* (1871) as having a similar impact on the world as did Columbus' discovery of the new world. Again the parallels emerge; Classical II was another Renaissance, another rebirth. Progress was a result of scientific study and evaluation, of meticulous unemotional research. How often was Edison quoted as saying genius is 1% inspiration and 99% perspiration? To achieve, one had to work, sweat and strive for perfection. "An artist who publishes one work and says he has burnt a trunkful is acclaimed as a master." 1

The result of this new height in technology was that

1Barzun, *Classic, Romantic and Modern*, p. 122.
the classicists now had a wealth of objective evidence to support their cause. Those who followed through with this evidence became anti-romantics. Generalized arguments against romantics began to emerge. Romantics were seen as lazy, sloppy, unrealistic people who sat around waiting for lightning bolts of inspiration to strike.

Music has often been called a universal language. This analogy is accurate in the sense that like all living languages, musical style must constantly undergo change if it is to remain living. All around us life is changing and musical style must change with it or else music will no longer be a way to show valid expression.¹ At no other time have these changes been more apparent than in the late nineteenth and twentieth centuries. As before, the basis for these changes is outside the musical realm. "Only in an Age of Technology could music become principally a commodity; but only an Age of Anxiety careening between world wars and economic depressions would saturate its aural environment with electrically transmitted sound separated from sense."² It was in the midst of such rumblings that Atonality, the Avant-Garde and Aleatoric music were born; music that was objective, absolute and classical. It was also in the midst of such rumblings that the composer began to lose his audience.

²Poultney, Studying Music History, p. 175.
Much has been said and written concerning the reactions of audiences and critics of twentieth century music; from catcalls for Varèse's sound mass to near riots at performances of Stravinsky and Schoenberg. The simple fact is that a gap has developed between composers and the public. "This all came about largely as a result of a series of social changes that created a situation in which the musical public had its feet firmly planted in the twentieth century but its ears tuned to the nineteenth." 1

People have always questioned the musical trends of the twentieth century. "It just doesn't sound like music," many complain. Others just state, "I don't understand it, what does it mean," or, "where's the melody I can sing?" But musicians have generally ignored this and have continued on the same path for over sixty years, many hoping to "educate" the public. Recently, however, this has begun to change and musicians on all levels are rejecting Classical II; some because their audience demands it, others because of personal distaste, and for many it is probably a combination of the two.

Many view the music of the twentieth century as a failure, while others see it as a success. Most agree that it is both. In the sense of any style or idiom attracting total and massive popularity, it has failed. In terms of opening ears and minds, it has gained limited success. In

terms of creating a pure and viable art form, the men and
women who work its fields and harvest its fruits are
successes.

But more than ever, the public is rejecting it. They
want their singable melodies. They want something easy to
understand and something which sounds familiar. They feel
lost in the shuffle as it is. Why listen to something that
makes them feel even more alienated? In short they want it
easy.

"Unlikely as it sounds, lovers of the rowdiest rock
and the staunchest symphonic music have the same basic
taste in sound: conservative."¹ This is according to
Thomas Y. Hsiang, associate professor of electrical engi-
neering at the university of Rochester, N. Y. His con-
clusion is based on research which indicates that what peo-
ple consider "good" music has an electrical pattern which
appears in nature as well as the human brain. Traditional
music fits this pattern, as does everything from Jazz to
Heavy Metal Rock. "Some of the least popular 'modern'
works by composers like John Cage and Milton Babbitt —
and most of the more random sounds in the world — like
traffic noise — don't."² Through his research, Hsiang
has developed what he considers an objective gauge to
determine what is "good" music and what is "bad" music;

¹Thomas Y. Hsiang in an interview with Tim Norris, "An
Objective way to Measures [sic] 'Good' and 'Bad' Music?" The

²Ibid.
and by that gauge "most popular and traditional music is good and most eccentric 'modern' music is bad."¹ This is based on graphs of electrical impulses of synthesizers and brain cells which are run through an oscilloscope. Technology enters the picture once again.

Hsiang knows there will be a great deal of criticism for his work and he admits, "there are a lot of other qualities in music that we haven't covered, although we hope to get to them." But he also states, "The lessons here are simple . . . , one is that we have much in common as human beings, and another is that we crave organization because it's inbred in us."²

His reasoning may be valid, but it also stirs the natural feelings against technology; against the computer age. For even though his technological advances are only a tiny part of the whole, Hsiang and others like him are helping to push the world into a new period of romanticism.

Technological developments have increased at such a rate that people are truly experiencing Future Shock.³ One way of coping with the change that comes with technology is to resist change in various aspects of our personal lives; thus creating what Alvin Toffler calls "stability zones."⁴ Examples Toffler suggests include holding on to

¹Ibid.
²Ibid.
⁴Ibid., p. 377.
an old car or house just a little longer even though new ones are needed. Thus in an unstable world it becomes possible to rely on something unyielding to change. This is also seen in the antique craze of recent years.

This theory is readily found in the arts as well. The stock broker who spends all day on the telephone in front of a computer, does not want to spend his evening at a concert of "new and unusual music." Instead, he wants something familiar, something he can relax with. In this way the most liberal personalities may actually be the most conservative of art lovers.

The same is becoming true of musicians as well. Guitars are no longer just guitars; they are either acoustic or electric. One either plays an acoustic or electric piano. And now the phrase "acoustic drums" has come into usage with the development of electronic drums (though about thirty years later than their stringed counterparts). Then, of course, there are the synthesizers, of which nearly everyone has an opinion. There are also the so called "out-board" devices; theremins, phase-shifters, reverbs, filters and so on. Lastly, there is the recording studio which in effect turns even conventional instruments into mere electrical impulses. The days of someone singing into a horn and that going directly onto the wax are gone forever. Computers now sit beside the 32-track mixing boards and tape decks. Through digital recording techniques it is now possible to record every note of a piece of music sepa-
rately, so that each note is "perfect." After the computer operator "assembles" these notes, the result is a "perfect performance" of the work.

This in itself raises numerous questions. Is it truly a performance? Is a "perfect performance" really desirable when human qualities are what makes music exciting? Is the performer who sits in front of his microphone playing one note at a time and who takes a coffee break during his solo capable of expressing anything? Or is this the job of the computer operator?

These are not just questions musicians will be faced with in ten or twenty years, they are facing them today. In just a few years these will no longer be hard questions, but the basis of hard decisions. Is it any wonder then that musicians will want to work with music they are most familiar with as they enter the studio. Couple this with the desire to satisfy a conservative audience and the new romanticism is well on the way.

These, of course, are not the only reasons for the move towards romanticism. They are however, new to this era and the source of many new problems. When they are added to the normal problems of style changes, things turn ugly and become muddled. But what it all boils down to is an opposition between classicism and romanticism.

These two words apply to more than just styles of art or music or literature. They are ways of life and ways of perceiving the world. "A classical understanding sees the
world primarily as underlying form itself. A romantic understanding sees it primarily in terms of immediate appearance."¹ In itself, there is nothing wrong with these perceptions, but when they turn to look at one another the view dims. The romantic view of the classical world is endless research, constant control and a world which is ugly, cold and dull. The classical world sees the romantic one to be "frivolous, irrational, erratic, untrustworthy, [and] interested primarily in pleasure seeking."²

This is the source of the trouble. Persons tend to think and feel exclusively in one mode or the other and in doing so tend to misunderstand and underestimate what the other mode is all about. But no one is willing to give up the truth as he sees it and . . . no one now living has any real reconciliation of these truths or modes. There is no point at which these visions of reality are unified.³

Like an apple just split in half, these two worlds exist separately with no sense of balance. Thus anti-romanticism and anti-classicism have become a part of our lives which is reflected in our art.

When this opposition is placed against the rise of technology the problems compound themselves. People are afraid of technology and what it is doing to them, a fact which has become the basis of many horror movies. Technology widens the gap between romantic and classics.

Classics tend to view technology for what it is, but

¹Pirsig, Zen and the Art of Motorcycle Maintenance, p. 66.
²Ibid., p. 67.
³Ibid., pp. 67-8.
without any true sense of artistic creativity. Romantics tend to overlook its basic functions and use it towards their ends without any understanding of how it works. Many musicians to this day resent using microphones and amplifiers because of the frustrations they feel when "the darn thing won't work" or when it "squeals" at them (i.e. when electronic feedback occurs). Many of the same musicians who spend hours caring for and maintaining their instruments simply refuse to learn anything about how an amplifier works and how to care for it so that it spends less time in the shop. Indeed many musicians refuse to learn some of the basic acoustical properties of their own instruments.

Perhaps one of the best ways in which to deal with the problem of classicism vs. romanticism is to determine what it is that sets the two apart in the first place. Robert M. Pirsig deals with this problem through the concept of quality. He holds that quality cannot be defined; everyone knows what it is but is unable to put his knowledge into words. Logically, however, if it cannot be defined, then it must not exist. But he solves this problem by proving its existence through realism, that is by describing a qualityless world:

The first casualty from such a subtraction . . . would be the fine arts. If you can't distinguish between good and bad in the arts they disappear . . . . There's no point to symphonies when scratches from the record or hum from the record player sound just as good [this relates to Hsiang's theories, see p. 69].

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On the other hand, the objective world of "pure science, mathematics, philosophy, and particularly logic would be unchanged." Thus "if quality were dropped only rationality would remain unchanged." ¹

Thus quality does exist because its removal from the world would greatly alter it. Without quality the fine arts, poetry, humor (see Haydn, p. 20) and even sports would disappear. But since vast portions of the world would remain unchanged, there is more to it than this. "You take your analytic knife, put the point directly on the term quality and just tap . . . and the whole world splits . . . hip and square, classic and romantic, technological and humanistic . . ." ² In other words those things which survive in the absence of quality are classic and those which do not are romantic.

The result of this is the discovery that quality does not revolve around classicism or romanticism but that romanticism and classicism revolve around quality. That is, quality is the cause, not the result of classicism and romanticism. For example, a romantic composer may believe that the more romanticism he injects into his work, the higher the yield in quality. If this premise were true, then classicism would be a movement away from quality. The same would be true for the classical composer. This is all similar to the Renaissance discovery that the universe did not revolve

¹Ibid., p. 211.
²Ibid., p. 213.
around the world.

On a broader scale it looks like this:

At present we are . . . snowed under with a lot of stylishness in the arts — thin art — because there's very little assimilation or extension into underlying form. We have artists with no scientific knowledge and scientists with no artistic knowledge and both with no spiritual sense of gravity at all, and the result is . . . ghastly. The time for real reunification of art and technology is really long overdue.¹

The ancient Greek word which probably comes closest to our word "quality" is aretē. It is often translated as "virtue," but virtue has moral overtones not found in aretē. The word "excellence" is a better choice because it can be used on all levels according to its context; "the aretē of a race horse is speed, of a cart horse strength . . . of a man it will connote excellence in the ways in which a man can be excellent — morally, intellectually, physically, practically."² It is obvious that the Greeks saw quality and aretē at the center of their universe. Further evidence of this is found in The Dialogues of Plato, particularly in the Phaedrus Dialogue.

In this dialogue Phaedrus and Socrates are sitting beside a brook out in the countryside on a summer afternoon. Phaedrus recites a mediocre speech by Lysias concerning love as it relates to reason, will and emotion. After making a lesson of this speech for Phaedrus, Socrates then makes his own speech on the subject, illustrating that each human

¹Ibid., p. 287.
being possesses the elements of quality, classicism and romanticism:

I divided each soul into three — two horses and a charioteer.... The right-hand horse is upright and cleanly made....: his colour is white, and his eyes dark; he is a lover of honour and modesty and temperance....; he needs no touch of the whip, but is guided by word.... The other is a crooked lumbering animal.... a dark colour, with grey eyes...., the mate of insolence and pride...., hardly yielding to whip and spur.1

The charioteer, of course, is the driving force who must hold these opposing forces together. Rushing headlong into the world of love (or anything else for that matter) the charioteer must decide how to balance the strengths of the two steeds in order to hold off disaster.

To many romantics this appears to be an anti-romantic dialogue. Not so; the key is that the black steed is not to be reined in entirely but given some freedom within control — preferably self-control. In other words, each man must act as a charioteer and strike a balance of the dualities that lie within him.

Unfortunately some modern versions of this dialogue omit the descriptions of the steeds. Whether intentional or not, this omission strengthens the classical side, for an important element lies in the descriptions. The white horse has black eyes and the dark horse has grey eyes. Thus each horse has an element of the other and a balance already exists. Theirs is based on logic and reason and is there-

fore easily embraced by classicists. For the romantics there are the Egyptians.

Ancient Egypt was steeped in magic, mysticism and superstitions. The Egyptians particularly enjoyed fortune telling, and one of their favorite ways of doing this was through the Tarot; the reading of the cards (early English slang for Egyptians was "gypsies").

The Tarot is made up of 78 cards which form two groups. One group contains 56 cards which are related to modern playing cards. There are four suits: Wands, Cups, Swords and Pentacles (Clubs, Hearts, Spades and Diamonds). These are the minor arcana (Latin, secret). The other 22 cards, or the major arcana, show figures which symbolize the "spiritual journey" of man. These start with the card 0 entitled "The Fool" and end with card 21, "The World." Cards in between include "The Lovers," "Strength," "Justice," "Temperance," and "Judgement." These cards can be divided into three groups of seven cards each (the numbers three and seven once again, see pp. 14 and 49-51); the twenty-second card is "The Fool" (0) since he understands nothing of the world, he does not count (much like the joker in modern cards).

The first seven trace youth to adulthood, the second seven illustrate the laws and ideas of maturity, and the third group presents the supernatural, the spiritual and the

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afterlife. In the first group, card number six is "The Lovers." Love is sometimes seen as the last stage towards maturity. This is then followed by card number seven, "The Chariot." This card depicts a charioteer and two steeds, one white and one black. The reins of the white steed are black and of the black steed, white. They cross each other between the charioteer's hands. In some decks, the balanced sign of cancer appears on the charioteer's belt buckle and the horses face in opposite directions (see figure 3).

Figure 3

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In a fortune reading, the card would signify "rest and victory, self-discipline, control over the forces of nature . . . . Mental and physical powers [which] should lead to fulfillment."¹

It is obvious that previous civilizations recognized and believed in a balance of dualities. But in what way do these apply to modern society and its music? In order to answer this, it is first important to understand the situation of society and music as they stand at the crossroads of Romantic II.

¹Gray, Guide to the Tarot, p. 32.
CHAPTER IX

THE MODERN

In the face of anti-classicism, it is obvious that there has been a rebirth of romanticism. But it isn't just the arts which are moving into a new romanticism. Society itself is shifting. Nationalism for example, that often cited aspect of the previous Romantic period, is reasserting itself. In the United States "there has suddenly appeared a need to express national unity, to demonstrate an unashamed patriotism."¹

Recently featured in Time magazine was an article on a new trend in eclectic composition. Several new works have premiered which show that "stylistic eclecticism is the rage in composition these days, with composers paying homage to sources as disparate as James Joyce, J. S. Bach, the Statue of Liberty and the Brooklyn Bridge."² Actually there is a similarity; composer, bridge and statue are all romantic and many would argue the same for Joyce. Of the five


works reviewed, Stephen Albert's *River Run*, a four movement symphony inspired by Joyce's *Finnegans Wake*, was received the best:

A frank invocation of the spirits of Mahler, Stravinsky, and Sibelius in its late romantic thematic materials, its grandiose orchestration and its heroic reach, *River Run* would probably have been laughed off stage 20 years ago by Albert's colleagues as impossibly regressive. . . . Younger composers like Albert [43] are finding new expressivity in harmonic language handed down from their grandfathers.1

The New York Philharmonic's contemporary music festival for 1984 was titled "Horizons '84: The New Romanticism, A Broader View," and took place from May 31 to June 8, 1984. Works for conventional instruments were scheduled along with those for computers and synthesizers. Among the works premiered by the Philharmonic was George Crumb's *Landscapes*.2

Philip Glass has brought a breath of fresh air to the world of opera, "a form many progressive composers had given up for dead not too long ago."3 The minimalist Glass is enjoying a new popularity in this genre with works such as *Akhnaten*, *Einstein on the Beach* and *Satyagraha* playing to sell out audiences around the world. In fact, with

1Ibid.


these works, Glass has gone beyond minimalism and has injected elements of traditional harmony. Glass no longer composes as a strict minimalist but uses minimalism in his compositions. To balance this shift he must now "maintain both quality and a sense of artistic progress."\(^1\) Says Glass, "I wanted to create music that spoke to me emotionally . . . I wanted my own voice."\(^2\)

There is more criticism than praise for the arts of the early eighties. Much of this criticism stems from the fact that there is too much style, hype and careerism in the arts to produce art. This is in part due to the slippage of the word "quality" from art vocabulary. It has been replaced by the word "interesting." Interesting "suspends judgment, covers the rear, and defends the vacuum-cleaner habits of a cultural mass market."\(^3\) Interesting is the blackhole of the throwaway society that sucks in anything and everything. Indeed, it is "difficult for the modern critical mind to accept the ugly and the beautiful as sometimes coexisting and sometimes separate."\(^4\)

The movements towards romanticism are related through synchronism. But unlike the synchronism of the beginnings of the Baroque, the lack of quality on so many fronts makes

\(^{1}\)Ibid., p. 76.
\(^{2}\)Ibid., p. 74.
\(^{3}\)Robert Hughes, "Careerism and Hype Amidst the Image Haze," \textit{Time} 125 (June 17, 1985): 78.
it a negative experience. A fair amount of research has been
done concerning synchronism of the arts, particularly of the
Baroque. But much less has been done concerning synchronism
between arts and society, much of that being attempts to
tie art movements to particular wars, floods and such. The
aspect which is being overlooked is the large scale synchro-
nism of art and technology.

Alvin Toffler sees the technological history of the
world as three waves.\(^1\) The First Wave took place from
about 8000 B. C. to about A. D. 1650 - 1750. The Second
Wave lasted from that time to about 1955. This is, of
course, the wave of the industrial revolution; the same
wave which brought the tempered clavier, the piano-forte
and the Hammond Organ. The same wave eventually brought
anti-romanticism. Toffler then pinpoints the Third Wave as
beginning in the 1950s, "the decade that saw white-collar
and service workers outnumber blue-collar workers for the
first time."\(^2\) This was the decade of the computer, jet
travel and the birth control pill. Man entered space and
the new frontier.

If the Second Wave can be seen as breaking the balance
of classicism and romanticism, then the Third Wave can des-
stroy it altogether. "It has been disputed from earliest
times whether emotion or rationality is of greater impor-

\(^1\)Alvin Toffler, *The Third Wave* (New York: Bantam Books,
1980).

\(^2\)Ibid., p. 14.
tance in music."¹ The Third Wave greatly magnifies this problem.

In an interview with Robert Ashley, Morton Feldman stated, "You go to the various festivals and you see fantastic technical equipment. And all the time you feel that the young composer has been given the moral licence to lead a parasitic life."² Feldman is not alone in his concern. The reason for this is once again technology itself.

No one has yet been able to fully establish the artistic significance of the synthesizer, at least not in the same way that Dufay did for the motet or Bach for equal temperament. Many excellent achievements have been made with the synthesizer, but its potential is so big and its abilities so many and understanding of how it works is so limited, that it is mostly used for producing sounds of instruments which already exist. The average musical mind becomes so boggled by all this technology that in most cases the first thing it directs the body to do is push the "strings" button and begin playing romantic violin melodies (one of the first synthesizer recordings was titled Switched-on Bach). After this the musician begins to experiment with it "just to see what it can do." The experimenting will never stop.

¹Stuckenschidt, Twentieth Century Music, p. 139.

It is now possible for one person to do all the playing, recording and mixing of a piece of music by himself in a one man recording studio. One such person is Frank Serafine who cites his reasons for following the DIY (do it yourself) movement this way:

One of the problems I always had with musicians is that they were always so moody, they were never there on time, stuff had to be set up, and in the studio, time equals money. When you're dealing with egos and personalities and schedules, it's a stressful job.¹

Serafine is an obvious classicist who is making many romantic enemies, even though his reasoning is valid. Classicists have always had these complaints of romantics, but technology now makes it possible for them to do something about it. The ironic thing is that many romantics are opting to do the same thing for the same reason. They simply feel they can do a better job on their own.

The synchronism of the Third Wave and the arts is obvious, as are the problems which result. Dealing with these problems is fast becoming a major challenge for the end of the twentieth century. This includes learning to balance classicism and romanticism.

Several ideas have been presented to this end. Chief among these has been a call for a different periodization of music history. The proponents of this idea believe that musical styles and cycles should be re-examined and new, more consistent, periods identified. Unfortunately there are

two problems with this. First of all, getting hundreds of thousands of musicologists to agree on one set of periods would be virtually impossible. Secondly, such an approach would solve nothing. Stripping away the labels would not satisfy the underlying problem of dualities. To really get at this problem, one must go to its heart: Synchronism.

In Chapter V, Jung's theory of the separated subconscious was examined as it related to symbolism (see p. 52). To review, Jung believes that man has misplaced many of his natural instincts in his quest for dominance over nature (the Second Wave). The result is a split of dualities. One of the many instincts Jung believes has been misplaced and ignored is man's sense of synchronicity. A sort of metaphysical, scaled down version of synchronism. This eventually led to his theory of Synchronicity: An Acausal Connecting Principle. ¹ Through this theory Jung attempts to illustrate the relationship between meaningful coincidences; that is, any coincidence which has some significant meaning to the people involved. A clock which stops when its owner dies is a factual example. "Synchronicity designates the parallelism of time and meaning between psychic and psychophysical events . . . . The term explains nothing, it simply formulates the occurrence of meaningful coincidences . . . which are so improbable that we must assume them

to be based on some kind of principle . . . ."¹

In other words the elements of the meaningful coincidence are all related to a singular element. If singularity is always a clue (see p. 61), then a singularity built from multiplicity is hard evidence. The whole is equal to more than the sum of its parts. This of course is somewhat of an illogical statement, but it very well may be the oldest idea discussed in this paper. Older than Socrates or Plato, the "fathers of logic," it can be traced to at least 550 B. C.

It was about that time that an oriental philosopher named Lao Tzu wrote down his thoughts in a journal. This journal was titled Tao Te Ching (The Way and Its Power). These were the beginnings of Taoism.

The Taoist version of a sum and its parts is:

Thirty spokes are joined at the hub. From their non-being arises the function of the wheel.²

This excerpt, taken from chapter 11 of Tao Te Ching, deals with the principle of the unity of multiplicity. "When things are united, none of them functions any longer as an individual being. Each becomes a member of the unity."³

¹Ibid., p. 115.


³Ibid.
This is one of the fundamental principles of Taoism. By this principle dualities exist for the one. Oneness is the center on which all things turn. The dualities of classicism and romanticism extend to the center of quality.

Nowhere is this more obvious than in the pure and simple symbol of Taoism; the Yin and Yang. The black and white hemispheres with elements of their opposite embraced as one (see figure 4). This symbol illustrates all dualities in their simplest, single form:

They complement and counterbalance each other. Each invades the other's hemisphere and establishes itself in the very center of its opposite's territory. In the end both are resolved in an all-embracing circle, symbol of the final unity of Tao . . . . Life does not move onward and upward towards a fixed pinnacle or pole. It turns and bends back upon itself until the self comes full-circle and knows that at center all things are one.1

In chapter 41, Lao Tzu writes:

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The great white is as if it is black.
The great square is without corners.
Great capacity is successful in its later days.
Great music is without sound.
The great image is without form.
Tao is concealed and without name.
Nevertheless, Tao furnishes all things and fulfills them.¹

These are known as philosophical reversals which are meant to take the reader "out of the realm of metaphysics" into the essential origins.² Thus the line "Great music is without sound," takes the listener back to the origins of music — the sounds of nature, the sounds that exist as a part of our own existence. This is essentially what John Cage presented in his composition 4'33". The balance of dualities can exist in the modern age as well as it did over 2500 years ago.

¹Chung-Yuan, Tao, p. 116.
²Ibid.
CHAPTER X

CONCLUSION

In the course of music history, musical styles have maintained a flow between the poles of classicism and romanticism. Music historians have compared this flow to everything from pendulums to springs. Some historians have compared it to cycles within an evolutionary process. No matter how perceived or how described, the fact remains that classicism and romanticism coexist, with first one then the other dominating.

The analogy of music with language is a common one. Indeed, there are many similarities between music and language, but music is evasive and refuses to remain as consistent as language. Music goes beyond the verbal barrier to express what words cannot. This is the language of musicians and composers. If their perception of music is one based on the underlying form, that is structure, then they are classicists. If, however, their perception is based primarily on the musical surface, sound and emotion, then they are romantics.

As illustrated in Chapters II through VI, master composers from both poles have found it desirable to use conceptions from the opposing perception in their works.
They have balanced these conceptions to achieve unity, coherence and expression. Technology, however, has displaced music from its expressive base. When Thomas Edison stood at his workbench and sang "Mary had a Little Lamb," a small needle etched his voice onto a piece of foil and changed the world of music forever. The resulting arsenal of musical equipment shattered the previous concepts of music. The accelerating rate of technical innovation has kept compositional development in a state of disequilibrium.

The end result of all this is that the musical horizon has broadened immensely, but, unfortunately, nothing has really been presented to maintain the quality of music. What is left is a large fan of musical ideas that has no underlying form. This is the major problem of the new romanticism.

In spite of its shallowness, modern music is important for, at least, it keeps the art of music alive. As time progresses, the human ear will adjust to the sounds of the inventions and their distinctive qualities. As the novelty wears off, performers and composers will have to probe deeper into the human experience and understanding in order to produce works of significance. Through the reunification of human instinct with human reason, underlying form will reunite with music. The human mind must go beyond reason to the extension of underlying form and the beginnings of deeper modes of musical expression and interpretation, modes which truly go beyond words and fulfill the true purpose of music.
Modern day classicists and romanticists spend a great deal of their time inflicting their values and perceptions on each other without ever stepping back to see what the other side values. People become so consumed by these abstractions that they lose sight of quality. The resulting opposition is a needless waste. It becomes a negative departure which undermines the natural creative aspects of music. The time has come for artists to forget their obsession with style and turn their attention towards quality.

Indeed, one must hold the arts separate from the styles. The modern artist must be aware of classicism and romanticism, but must not let them guide him. He must instead learn to balance and use them. By basing his perceptions of music on quality rather than its recurring styles, the reunification of classicism and romanticism will be a natural result of his work.
APPENDIX

The following is a list of common dualities:
Classic-Romantic, Theoretic-Aesthetic, Dialectic-Rhetoric, Yang-Yin, Active-Passive, White-Black,
Man-Woman, Conscious-Subconscious, Absolute-Program,
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